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EUTHYMIDES

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EUTHYMIDES

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TO MY MOTHER

PREFACE.

The work of collecting the following material has been a somewhat laborious process, partly from the fact that owing to the unsatisfactory condition of most of the plates previously published, I was obliged, in order to obtain more satisfactory conclusions, to have a large number of vases photographed. Of the seven plates here published, I and II are from drawings made by Mr. Leonhard of Munich and III—VII from photograph drawings made by Mr. F. Anderson of the British Museum. It is unfortunate that this process in the case of the last could not entirely do away with the effect of the foreshortening, but as all the details are given with great care, it is hoped that they will be found adequate. I here take an opportunity of thanking both gentlemen for the careful and painstaking way, in which they have done the work.

The four vases are here published for the first time. The text illustrations I have added, to show some of the details on the two Munich amphoras 378 and 410, as the plates in the Auserlesene Vasenbilder are practically useless. It did not however seem necessary to have both vases re-drawn. The obverse of the British Museum amphora E 256 has been already published in the third volume of their Vase Catalogue, so I have refrained from reprinting the same.

The difficulties however have been materially lightened through the kindness I have received from many hands. To Professor Furtwängler in particular under whose direction this article was written I owe a great deal of thanks for the kindly interest and helpful suggestions which he has given me throughout its whole preparation. I also wish to express my thanks to Professor Loeschke for the photograph of the Bonn hydria; to Dr. Boeser, Conservator of the Leyden Museum, for the photographs of the Leyden amphora; to Mr. E. Pottier, Assistant Conservator in the Louvre, for placing all the necessary material there at my disposal; to Mr. A. S. Murray, Keeper of the Greek and Roman Department in the British Museum, for permission to have the amphoras there photographed; and especially to Mr. Cecil Smith, Director of the British School at Athens, for his kind assistance to me, while working in the British Museum, for the numerous suggestions made to me during the winter in Athens, and for reading this article.

EUTHYMIDES.

Before the Persian wars had made havoc with the various Athenian industries, we find that no guild was in a more flourishing condition than that of the potters, if we may so judge from the number of names we have of those who signed their work. Moreover the quality of the work they placed on the market was of superior excellence. The study of this period of Greek ceramology, if I may use the term, has increased of late years to a great extent, and the work of most of the artists who formed a group around Euphronios has been carefully scrutinized and the stylistic difference between them established. Among these artists, however, one, up to the present moment, has failed to receive the position he ought to hold, and that is Euthymides. The scantiness of the work he has left us may perhaps account for this in a measure; still, such work as we have shows us that in point of technical skill he will bear comparison with such names as Euphronios, Hieron, Brygos and Douris, and I hope that in the following pages I shall succeed in giving him his due.

I propose to divide this work into three parts: first to the study of such material of his the authenticity of which is unquestionable; secondly, to a discussion of vases, which in my opinion are falsely assigned to him, and lastly to investigate those vases which have been assigned to him by others, and to bring forward some new material now assigned to him for the first time.

PART I.

Vases signed by Euthymides.

A. Plate in the Museo Bocchi in Adria. *Klein*, Die griechischen Vasen mit Meistersignaturen[2], p. 194, No. 1. Plate in *Schöne,* Museo Bocchi, tav. IV 2, No. 372.

The plate is in a fragmentary condition, two pieces alone remaining. On the smaller fragment lower part of a r. hand holding a helmet[1], and the inscription EVΘVMI. The other fragment contains the r. leg of a warrior, to r. with greaves, and part of a shield with l. hand. Inside of shield ornamented with cords and tassels; beside leg ΕΓΡΑΦΣ. Εὐθυμίδες ἔγραφε. Around edge of plate straw-plait pattern.

B. Psykter in Viterbo, collection Bazzichelli. *Klein*, Meistersig.[2], p. 196, No. 7. Annali 1870. tav. O. P.

Obverse. ΘΕϟΕVϟ wrestles with Κ(ΕΡΚV)ΟΝ.[2] Both figures are entirely naked. In field, ΕVΘVΜΙΔΕϟ ΕΓΡΑΦϟΕΝ ΗΟ ΠΟLΙΟ ΕVΓΕ ΝΑΙ+Ι.

Reverse. Two naked, wreathed youths who clean themselves with strigils, beside each a pick. The name of the first is lost. Beside him ΟΡΑ. Beside the second ΦΑVLΟϟ. The artist's signature is repeated ΕVΘVΜΙΔΕ(ϟ) ΕΓΡΑΦϟΕΝ ΗΟΠLΙΟ (*sic!*).

C. Hydria in Bonn, from Nola. *Klein*, Meistersig.[2], p. 195, No. 4. Bull. 1851, p. 121. *Kekulé*, Arch. Zeit. 1873, pl. 9.

Two youths[3] wearing fillets reclining back to back on couches, the r. h. figure blowing the double flute while the other holds in each hand the krotala. To r. (ϟΜ)ΙΚVΘΟϟ to l. ΜΕΓΑΚLΕϟ ΚΑLΟϟ (reversed). Above ΕVΘ(VΜΙΔΕϟ) ΕΓΡΑΦΣ. Above zig-zag border, bottom and sides meander pattern. Around belly of vase r. f. palmette border.

Plate I & II. D. Amphora in Munich. Jahn's cat. No. 374. From Vulci. *Klein*, Meistersig.[2], p. 194, No. 3. Réserve étr., p. 10, 31. Cat. étr. 145.

Obverse. Hektor to l. adjusts his cuirass with both hands; a fillet adorns his hair. On either side two figures in Scythian garb, the l. h. figure holds in his r. a bow, and in his l. a shield (sign dancing Seilenos). The figure to r. holds similarly in the l. a bow and in the r. an axe. To r. of Hektor Η(Ο ΠΟL)ΙΟ Ε(ΓΡΑΦ)ϟΕΝ ΕVΘVΜΙΔΕϟΕϟ. To l. of Hektor ΘΟΡVΚΙΟΝ (not 'Θορακιον' as in Klein) and ΜΑΕ . . . Γ . +V+ΟLΠΙ. To r. of the r. h. figure ΕVΘVΒΟL(Οϟ).

Reverse. A discobolos, (ΦΑVLΟϟ), disk in both hands to r. stands before a Paidotribes, (ΟΡϟΙΜΕΝΕϟ) to l. The latter is clad in a himation

[1] An extremely common motive. cf. *Gerhard*, Auserlesene Vasenbilder 94, 224, 242, 251, 268. Brit. Mus. E 255.

[2] v. Roscher's Lexicon III p. 1173.

[3] Kekulé calls the l. h. figure a 'female flute player' (Flötenspielerin). The figure is clearly male.

and holds in his r. a forked stick. To l. of discobolos a youth to r. with extended hands (ΓENTAΘL(O)Σ). Beside the discobolos EVΘVMIΔEΣ HO ΓOLIO. Obverse has a peculiar r. f. palmette border above the picture, below the ordinary b. f. palmette. Top of reverse addorsed palmettes (b. f.) in chain; below same pattern as on the obverse. Zig-zag pattern as side border of both pictures. Around base star pattern.

E. Amphora in Munich. Jahn's Cat. No. 378, from Vulci. *Klein,* Meistersig.[2], p. 194, No. 2. Mus. étr. 1386. Rés. étr. p. 11, No. 38. *Gerhard,* Auserl. Vasenb. 188. *Panofka,* Vasenbilder, pl. IV, 1—2.

Obverse. HEKTOP, young, wearing fillet and greaves, adjusts his cuirass, precisely as in D. To r. his shield (sign, head of Seilenos). He stands between HEKABE on the r., who holds out to him his helmet and spear, and the old man ΓPIAMOΣ, bearded, clad in mantle and holding

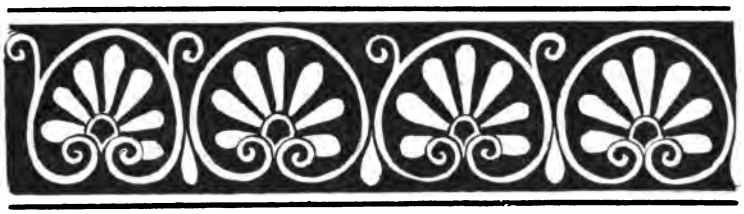


Fig. 1.

knobbed staff, who addresses him with earnest mien, raising his r. to his lips. Between Hektor and Priam EΓPAΦΣEN EVΘVMIΔEΣ HO ΓOLIO. This is continued in

Reverse. To l. HOΣOVΔEΓOTE EVΦPONIOΣ. Three dancing men, bearded, one KOMAPXOΣ with a kantharos in his l., the middle figure ELEΔEMOΣ with a knobbed staff. Beside the third figure TELEΣ in the inscription ELEOΓI. All are naked save for a chlamys, and wear wreaths of ivy.

Above both pictures r. f. palmette[4] (fig. 1) similar to that on C, save for the spiral on the edge. Side pattern similar to that on D. Below b. f.

4 In only one instance does Euthymides depart from the common forms of decoration. His side borders are the zig-zagnet pattern (D and E) or keys (C); Lower border b. f. lotos band (E), b. f. wreathed palmettes (E) or meander (C). Upper border r. f. palmettes (E) or addorsed palmettes in chain (D). On the obverse of D occurs a r. f. palmette which is extremely striking and differs from the usual form.

lotos band. Star pattern around base. Hekuba is represented here as young. The helmet she holds projects over into the upper palmette border, as does the staff held by Eledemos on the reverse. Priam is bald and has beard in yellowish orange paint with black dots.

These five vases are all which can be assigned to Euthymides beyond question, since all bear his signature. The condition of the material leaves much to be desired, since of the five, three only (B, D and E) are in really good condition. A is so fragmentary as to be almost worthless and C has been defaced to a great extent by fire. The two Munich amphoras however form an absolute and valuable standpoint.

So much for our material, which as we have said, is extremely scanty. Here however we are on firm ground, but no sooner do we undertake the task of formulating his style and by means of it assign to him other unsigned vases, than we find ourselves in difficulties at once. It increases them to find that Phintias, another potter of the Euphronian cycle, has a style so similar to that of Euthymides that hardly a single attribution of unsigned vases to either of these artists has passed unchallenged, and there are at least half a dozen vases which are assigned to Phintias by some archaeologists and to Euthymides by others. It seems to me however that the task of accurately determining the style of either artist, need not be such a difficult one provided the method be correct; the conflict of opinions arise rather from misinterpretations and failures to thoroughly understand what the artist's meaning is. Over reliance on mere details is responsible to a great degree for all the divergent opinions, for, it must be remembered that the whole cycle of Euphronios was conventional to the last degree and that there are few detailed characteristics of any one master which cannot be duplicated among half a dozen others. Also the fact that no one master has left us more than a limited number of vases, precludes us from formulating definite rules as to the shape of the foot, the work of the hair, the form of the eye and numerous other details, often cited to prove a case in point. To a certain extent such facts are valuable, but they ought not to bear the weight of the whole argument. All the great potters had an individuality of their own which expressed itself in more than mere details, and it is this 'inner meaning' of Euthymides' work that I hope to be able to make plain in the course of this article.

It now remains to consider certain points which are of great interest

and which, if solved, will facilitate our operations in the task of assigning unsigned work to our artist.

His relation to Euphronios.

The r. f. technique had under the hands of Epiktetos and his set freed itself from the earlier b. f. influence and started out on its own peculiar path. Though we speak of an Epiktetan and a Euphronian cycle, it must not be supposed that they are necessarily distinct as far as time goes. Hardly more than forty years elapsed from the beginning of the r. f. technique to its developement by Euphronios at the height of his activity, and Kachrylion who is generally acknowledged as belonging to the end of the Epiktetan cycle was a contemporary of Euphronios. Hartwig[5] assigns the beginning of Euphronios' activity to 500 B. C. and Furtwängler[6] to the last decade of the preceding century, about 510 B. C. There is no need to repeat the arguments involved in the discussion; both Hartwig's and Furtwängler's dates seem to me far more satisfactory than Studniczka's[7]. The gradual tendency of late years has been to push back the date of the Euphronian cycle and the discovery of the Acropolis fragments has tended to confirm the early dates. We may assign an approximate date for Euthymides with a fair amount of certainty, through his relation to the Epiktetan cycle, his reference to Euphronios and his use of the love name. The first point may be better discussed later after we have learned to know what his style is. As to the second point I am aware that his mention of Euphronios may be interpreted in two different ways. We found on the obverse of E the inscription "Εὐθυμίδης ἔγραψε ὁ Πολίου" and on the reverse "ὡς οὐδέποτε Εὐφρόνιος." Now this might either point to the self complacent novice who taught by the master Euphronios wished to surpass him, if only in his own estimation, or else (which to my mind seems more probable) to the master who viewing with alarm his rival's progress tries to crush him at one blow. This last supposition after a comparison of the styles of the two artists becomes almost a certainty. Euphronios is progressive to the last degree, and the most marked difference exists between the Petersburg Hetairae psykter and the Berlin polychrome kylix. In the case of Euthymides, judging, at least, from

5 Die Griechischen Meisterschalen, p. 4.
6 Berliner Philologische Wochenschrift, 1894, p. 109.
7 Jahrbuch 1887, p. 159.

what material we have, no such marked progression can have existed and even E his *chef-d'oeuvre* falls short of Euphronios at his best. The close connection between the two artists is apparent enough, but that Euthymides is the senior seems fairly evident.

Use of the Love Name.

This gives us additional material. We can assign three to him with certainty Megakles, Smikythos (C) and Phayllos (B). Further we obtain the name Leagros from the Berlin krater 2180, which I shall show later is an unsigned work of his. I have no wish to here renew the discussion which has of late raged over the Leagros chronology, nor will it serve our purpose. The latest authorities, especially Furtwängler and Hartwig assign the use of this name to Euphronios' early career, and this is simply another fact which tends to confirm the relationship between the two artists. Though this name occurs on a vase which we attribute to Euthymides, it must be borne in mind that our material is scanty and that because we have not found it on a signed vase, it does not in the least follow that he did not use it. He must have signed a larger number of vases we are ignorant of at present and may well have used this name. Further we find this name used by four artists (Kachrylion, Oltos, Euxitheos and Euphronios) and it is impossible to say how many more may have followed their example.

The name Smikythos has no especial significance, but the two others are more important. The name Megakles[8] we find on a hydria of Phintias[9] in the British Museum. It may be remarked that the common use of any Love-name by two or more artists never extends over a very long period, hardly more than a decade.[10] Hartwig[11] has already established, to my mind satisfactorily, that the Love name refers to youths and not to men, though Wernicke[12] declares certainty on this point to be impossible.

[8] The Depoletti amphora (drawing in app. of Berlin museum, 214, 327) mentioned by Klein, p. 198, No. 3, has the name Megakles. Dr. Winter has kindly had the drawing photographed for me. The vase is however of a much later date and has nothing to do with either Euthymides or Phintias. V. Hartwig, *op. cit.* p. 191.

[9] E, 264. pub. by Jones, Journal of Hellenic Studies 1891 p. 366 pl. 20.

[10] cf. Kachrylion, Klein, No. 7, p. 127, and Euphronios, Klein 1, 3, p. 138.

[11] *op. cit.* p. 6.

[12] Die griechischen Vasen mit Lieblingsnamen. p. 123.

I do not however think that Hartwig[13] is justified in discarding the Love-name altogether as a basis for chronology. We have in Megakles, probably, the son of Hippokrates, uncle of Perikles and grandfather of Alkibiades. Now though the implicit reliance on any given name has caused much discussion (e. g. the Leagros chronology) yet to assume that in this case the individual Megakles and the name referred to are one and the same is perfectly justifiable and not only does not conflict with our evidence but rather supports it. Jones, I think, is right in his basis for the Phintias chronology, in citing the case of Megakles. His arguments need not be quoted here, but it may suffice so say that from the new Aristotle[14] we learn that Megakles, the son of Hippocrates was ostracised in 487 B. C., and this fact is supported by a tablet[15] and the Acropolis pinax[16] which I shall hope to prove, Wernicke[17] to the contrary, is a genuine work of Euthymides.

The name Phayllos I shall discuss later, when I come to consider the unsigned work.

His relation to Phintias.

Before I assign the date I propose to Euthymides, it is well to establish the relationship between him and Phintias, for I know of no closer one existing between any two potters. I have spoken of the great similarity of their work, and from their common use of the Love name Megakles it is certain that they were contemporaries. The natural inference, seems to me, is that they were partners in the same atelier. Although we have no vase signed by the two together, there is nothing to contradict this theory, while a study of the work of both artists seems even to confirm it. The partnership of potters is extremely common throughout Greek ceramology, and although of two names on the same vase, one always refers to the potter himself and the other to the artist, yet the makers sometimes sign themselves on other vases as artists (e. g. Euphronios). Now Phintias and Euthymides are both artists; (at least they always sign themselves as such)[18], and Phintias, as we learn from the

13 Arch. Anz. 1889, p. 120.

14 Constitution of Athens, chapter, XVIII.

15 Benndorf, Griech. und Sicil. Vasenb. pl. XXIX 10.

16 Εφημ. 'Αρχ. 1887, p. 116, pl. 6.

17 *op. cit.* p. 119.

18 In only one case does Phintias use ἐποίεσεν, on a small vase in the form of a

Munich kylix No 401, has a potter in partnership, Deiniades. It would however be a surprising fact, if, in the case of two potters, contemporaries, citizens (probably) of the same town, we find such striking similarity of style, that they should not be associates. There is no reason why Phintias should not have worked with more than one man (we find Epiktetos working with five others and Euphronios with two) nor that Euthymides should not have had another associate.

It may be a mere piece of negative evidence, but if no such connection exists between Phintias and Euthymides, as we have assumed, is not the inscription I have already referred to "ὡς οὐδέποτε Εὐφρόνιος", somewhat unnecessary? If side by side there existed two artists of such similar work and skill, but rivals and not partners (for in this case we can only feel that 'he who is not with me is against me'), would it not be more natural to have expected "ὡς οὐδέποτε Φίντιας" and not "Εὐφρόνιος"? Why should Euthymides go out of his way to crush a young potter when his most dangerous opponent was much nearer his hand? But if Phintias and he were partners, this remark is not so surprising. Fascinating though it would be to give way to imagination and discuss the details of this partnership, how long it lasted, its effect on the work of both and how much each owed to the other, we must content ourselves with the mere hypothesis and seek nothing further. I am perfectly aware that this must remain, our present information being what it is, as mere theory and cannot be supported by actual proof. I shall hope however in the course of this article to present a few more facts, which may be more relevantly discussed in another connection, but which tend to confirm this theory. Whether it be correct I must leave to the judgment of authorities wiser than myself.

Since the relation between Euthymides and Phintias is so close, it will not be inopportune to denote a few lines to a consideration of the latter. It is first of all extremely doubtful whether we may consider him as an Athenian; Kretschmer[19] assigns to him a Sicilian or Lower Italian origin, which fact may probably be correct, seeing that he only signs himself once in a Attic form Φίλτιας. (Munich 401). We must therefore assign to him a Dorian origin.[20] But that Athens was the scene of his

shell, discovered at Eleusis, pub. in the 'Εφημ. 'Αρχ. 1885, p. 174, pl. 9, No. 10, but as the vase is distinctly a work of art, the verb is appropriate.

19 Vaseninschriften, p. 74.

20 Studniczka, Jahrb. II, p. 158, N. 102.

activity, is, as I have said before, practically certain. It would be a perfectly reasonable assumption that he was one of the Metics or Resident Foreigners, who, it is well known, carried on the bulk of all the trades[21]. Nor is this any argument against the partnership we have spoken of, since Euthymides may well have been a Metic too, there being no means of proving his Athenian origin.

Klein (*op. cit* p. 192) only mentions four vases signed by Phintias, but Hartwig (*op. cit* p. 167) brings the list of signed and attributed vases up to twenty-three, twelve kylices and eleven other shapes. We see by this that he is chiefly a painter of kylices, not of amphoras. Moreover, with one exception (Munich 401) his kylices have no outside pictures Hartwig. (*op. cit* p. 196) has I think explained this question satisfactorily. His peculiarities however will be better discussed later when we contrast him with his partner.

From what has been said I propose to assign the date of 500 B. C. to Euthymides. This date of course is purely approximate and simply means that about that time, Euthymides was at the height of his activity. Although a progression exists in the five vases already referred to, we cannot assign exact dates to it. The plate A shows that Euthymides is still working under the influence of Epiktetos both from its form and the style of its drawing[22]. At the same time the amphoras D and E are much more developed and more in the spirit of the Euphronian cycle. Furthermore the use of the name Megakles, who, as we have seen was ostracised in 487 B. C. If in that year he was prominent enough to be expelled from the city, the year 500 might well find him a beautiful youth. Also a comparison of Euthymides' style with that of Phintias and the other masters of the Euphronian cycle, gives us perfect freedom to confine ourselves to an approximate date like this.

Whether he was a native of Athens is impossible to establish beyond question, but the probabilities are that if not a citizen of that city, it was

[21] Hermann-Blumer, Griechische Privatalterthümer, 3, p. 397.

[22] I have been unable to see the original, but as far as can be judged from the drawing the plate is an early work of Euthymides. The plate was a common form of the Epiktetan cycle and this one shows the characteristics of that time by its form and circular border (the pattern is however new; I do not recall any earlier instance). Further the lack of any fainter lines to express details, which as we shall see is so characteristic of both his and Phintias' work. For the form ἔγραφε v. Klein p. 13.

at least the scene of his activity. We know for a certainty that Phintias worked there, as a kylix signed by him has been discovered on the Acropolis, and among the vase fragments found there I have myself noted fragments in the style of both masters. The pinax already mentioned, though impossible to assign to him absolutely, may well be a work of his. Had he erected an ex voto on the Acropolis, we need have no uncertainty on this point. Unfortunately for us, however, we are compelled to resort to theory in the absence of more definite proof.

I have tried to establish the relation between Euthymides and his contemporaries, to assign him a proper date, and to discuss his use of the Love name and partnership with Phintias. It now remains to study his style and compare it with that of his partner.

Our material, we found, consisted of five vases, of which three only reward investigation with adequate results. One fact, first of all which seems to me of especial importance and which greatly facilitates our task is that Euthymides is in the habit of duplicating his figures on different vases. The two Hektors on D and E are precisely alike, save that the artist knew how to vary them a little, as he gave one a pair of greaves and placed them standing on different legs.

To establish just what we may consider his style is a difficult task in view of the fact that he possesses few single peculiarities which distinguish him from any other artist of his time. It must however be remembered that his period was characterised by a certain conventionality of style which left little scope for individuality. In its effect only is the difference clear. As far as technique goes we find an extreme fondness for emphasizing details (B, D and E) by the use of a faint red paint laid on very lightly. It is chiefly used for denoting the anatomy of the body, the folds of the garment (cf. Hekuba's chiton on D) and all the various muscles. The profiiles are pointed and the noses rather «*retroussé*». The contour of the hair is generally incised, though in C we find an exception. The bearded figures have a thin black mustache, leaving the front part of the lip bare. The glaze is of extreme fineness and brilliancy.

It is in his use of forshortening that his skill is best shown. We see it especially marked in B, D and E, where the most difficult positions seem to be perfectly easy to his hand. The attitude of Hektor is a characteristic one, with one foot to the side and the other seen straight from the front. The skilful way in which the middle figure on the reverse of

E has been treated [fig. 2], is worth noticing, for the expanse of the back, the raised shoulder and the turn of the neck are extremely well done. Both the bodies of the two other figures are turned three quarters towards the spectator as is also the Paidotribes on the reverse of D. The fact that Euthymides was faulty in drawing is of course unnecessary to comment on, when we remember the period to which he belonged. The youths on the reverse of B and the turn of Theseus' body are also very well drawn.

The heads are generally too large in proportion to the body and too high in proportion to their width (cf. the head of Priam on E). The



Fig. 2.

fingers and toes have a decided tendency to curl up at the ends. The modelling of the abdominal muscles generally forms four squares with round corners, the ribs being indicated by a set of wavy lines.

His treatment of drapery, however, is the one feature in which he exhibits his own individuality, and this demands a closer analysis. Although among the five vases, C, D and E are the only ones in which drapery is introduced, still its peculiarities are striking and unmistakeable when seen elsewhere. I have spoken of the use of the fainter lines to emphasize details and to distinguish between woolen and linen materials. This is not original with our artist; in b. f. work by means of the incised

line a distinction is made between the different kinds of garments, and in the Epiktetan cycle we find Pamphaios using this same faint line to emphasize the soft folds of the linen chiton [23]. But Euthymides goes a step farther; not only does he employ it in the upper, but also in the lower garments. He first outlines all his drapery with broad strokes, using the same to denote the principal heavier folds, with a great fondness for broad



Fig. 3.

spaces between the heavier lines (cf. Paidotribes on D, C, and Hekuba on E). Over these broad spaces, and generally starting from one central point run a series of fainter lines diverging towards the bottom (cf. Paidotribes, youths on C, Priam on E [fig. 3]), and the chlamys of the central reveller on E [fig. 2]. This it will be seen, is the treatment of the himation and the chlamys, the chiton on the other hand being denoted in its upper portion by a series of faint parallel lines, close together, but diverging

[23] v. kylix in Brit. Mus. E. 10, Gerhard, A. V. 221—222.

below the kolpos. The difference of the material is further denoted by the chiton's being represented as transparent (cf. Hektor, Hekuba). The youths on C, clad only in the himation do not show this, as the lines of the limbs seen there are merely the "first drawing", done with a sharp point as a preliminary sketch before the actual drawing began.

The lines have generally a wavy curve to them, both the heavier and the fainter, a ripple, so to speak, in the lines of the chitons, and a roll to those of the himatia. If we regard the chlamys held by the figures on the reverse of E, we see that the folds are straight only when they fall perpendicularly, and wavy whenever the garment clings to the form. This motive of the chlamys folded over the arm is a favorite one in Euthymides' work and will be met with frequently. But it is this peculiar fashion of treating the himation and chlamys which distinguishes him from all his contemporaries.

It must be stated however beforehand, that, to regard this as an absolute criterion is rather dangerous. We shall see in the course of this work, that some vases attributed to him show a treatment of drapery not exactly similar to the method here described. But while its occurrence on an unsigned vase is a powerful argument on its behalf, its absence ought not to form an absolute ground for rejecting what shows all other characteristics so strongly.

If we now compare his work with that of Phintias the similarity is extremely striking. Both employ the fainter line for detail: both are skilful at foreshortening, use the archaic form of the eye, place their ears too high and portray drapery in a way impossible in accordance with nature. In both we find the true archaic stiffness and conventionality. The palmettes used for borders may be found in both alike, their treatment of hair is similar and in short, as far as mere outward details go, any work by the one might just as well come from the other's hand.

But if we examine the vases more closely we shall find certain individual touches which are unmistakeable and which really distinguish them. First the work of Phintias on the whole shows more originality than Euthymides and a little less stereotyped fashion in drawing. His figures are not so angular, they are broader, more solid and better proportioned, the outlines firmer and rounder. Phintias gives his figures a firm square head a nose of the "snub" order and a rounded chin with full lips, while Euthymides inclines to a "*retroussé*" nose and a hard, angular chin. Phintias

goes a step farther in his treatment of the hair, by his use of the so-called Buckellöckchen, as a border of the hair over the forehead, a feature I have not found in Euthymides' work. Also in Phintias' drapery we do not find the broad spaces and diverging faint lines, already referred to, while the borders are often denoted by a row of dots, never seen in Euthymides' drapery. The anatomical modelling is practically the same in both, save that Phintias employs a little more detail.

The chief difference between them, however, lies in the fact that Euthymides is an amphora-, Phintias a kylix-painter. And here Euthymides clings to the old regime, while Phintias follows the spirit of his times, since we know that from the latter part on, of the Epiktetan cycle the kylix is the favorite form. But, as previously remarked, Phintias only paints on the interior of the kylix, a characteristic of the Epiktetan cycle. He does, to be sure, paint amphoras and hydrias, but they form a smaller proportion of his work. Another significant point, their treatment of wreaths, I shall discuss later.

And here, since their connection with the Epiktetan cycle is evident, it will be well to discuss that fact a little more in detail and to investigate the earlier influences. We have shown than Euthymides was the forerunner of Euphronios, but we have now to decide who his forbear was. Although both Euthymides and Phintias form a connecting link between the Epiktetan and Euphronian cycles, their work exhibits so strongly the characteristics of one man, that I have no hesitation in assuming that both were directly under the influence of Andokides. That master was in a way the greatest of the sixth century artists, for it is under his hand that the r. f. technique makes its earliest progress. Although trained in the b. f. school (whether as pupial or partner of Exekias[24], does not now concern us) he seems to have been a willing convert to the new style, and after trying the experiment of combining the two styles, went over to it entirely. Throughout most of his work he kept the b. f. technique so that many of his vases are only black figures painted as red. The cycle of Epiktetos developed the r. f. work to a style of its own, and Andokides seems to have kept pace with the improvements, since the Palermo kylix (Jahrb. 1889, pl. IV) shows him as a member of that cycle, if we notice the difference in technique between it and the Berlin Amphora (No. 2159.

[24] v. Loeschke, Athen. Mitt. IV. p. 290.

Gerhard, Trinkschalen und Gefässe, pl. 19, 20) for example. Now though Euthymides has the full experience of the Epiktetan cycle, it is fair to assume that his early years coincided with its beginning (since it only lasted a generation) and it is impossible to believe that the skill he enjoyed should not have resulted from previous training with some master. That this master was Andokides is fairly evident; both are almost exclusively amphora painters. Though the technique employed by Andokides is widely different from that of our artist, yet there are many similarities. Each frames his picture in a border of palmettes, and chooses a limited number of figures, with a tendency to mythological and heroical subjects. There is a decided spirit of harmony and symmetry in the treatment of the composition, line balancing line. Though actual comparison is somewhat unsatisfactory, the Berlin amphora may well be compared with B, for the group of Theseus and Kerykion on the latter vase shows a decided similarity of treatment. And though at the risk of anticipating a little, there is a similar resemblance between the r. h. group of wrestlers on the Berlin vase and that of Theseus and Korone on Munich 410 (I). Further the rape of the tripod is treated in the same fashion as it is on the British Museum amphora E, 255 (IV) which we shall see belongs in part to Phintias. In the face seen from front, we find Andokides also attempting to foreshorten, a thing quite foreign in b. f. work. Perhaps the greater characteristic of Andokides' work is his distinct effort to free himself from old influences and treat his subjects with a greater naturalness[25].

To this Euthymides is a worthy successor, and herein lies his distinction from the cycle of Epiktetos. In that period force of convention could no further go, and none of the artists who represent it, even towards its end, rise much above the common level. But not so Euthymides; that he was a member of it, A proves, but that is the only trace of such a connection. In all his other work we see this distinct effort to rid himself of pure conventionality. Though his figures do lack animation and his drapery is rather hackneyed, there is no one in the Epiktetan cycle who approaches him in his ability to foreshorten his figures. That forms such a prominent feature of his work, and his essays are often so bold,

[25] For a lengthier discussion of Andokides' work and activity v. Norton, Amer. Jour. of Arch. 1896, p. 1.

that while we may find fault with the drawing, we can only wonder at the ingenuity which prompted the effort.

Thus his shortcomings may be lightly regarded, and much pardoned him. Certain little touches also give us an insight into his character, a thing difficult to analyse in most potter's cases; he is the only one of his cycle who tells us who his father was, a piece of information common enough during Nikosthenes' time, but now out of date. Furthermore he took such pleasure and pride in his work, that it got the better of his modesty. This is shown by such exclamations as "ὡς οὐδέποτε Εὐφρόνιος" on E and "ἔγραφσεν εὖγε ναίχι!" on B. Thus he took care to inform the public of the quality of his work — a curious example of the ancient idea of advertising.

Save that A belongs to the Epiktetan cycle, the other four must belong to the later period. The quality of the work varies, it is true, but hardly enough to attempt any chronological arrangement of them.

I shall reserve the discussion of the subject matter of his pictures till the end of this work, after all the unsigned vases have been examined. We shall see however that the underlying principle throughout his work, is the love to portray the "human form divine" in all its various ways. This was a trait he shared with all the artists of his time, not only in vase painting but also in sculpture, for any one may satisfy himself, by a very superficial study, that the naked human figure is the key-note of Greek art during the 6th and 5th centuries.

PART II.

Vases wrongly attributed to Euthymides.

a. Hydria in Munich. Jahn's Cat. No. 6. *Klein*, Meistersig.[2], p. 195, No. 5. Philologus 1867, pl. II. Shoulder picture alone, *Klein*, Euphronios[2], p. 110.[26] *Meier*, Arch. Zeit. 1884, p. 252. *Hartwig*, Meisterschalen, p. 194, No. 8.

On Shoulder. Two Hetairae resting on cushions throwing the kottabos Beside r. h. figure TOITENΔE EVΘVMIΔEΣ. On the other side KALOΣ.

[26] The picture is reversed in Klein.

Main picture. Bearded man in chiton to l.; to. r. ΣMIKVΘOΣ, to l. TLENΓOLEMOΣ, and a youth ΔEMETPIOΣ sit facing each other, playing on the lyre. Between them a youth EVΘVMIΔEΣ wrapped in his mantle. Behind the group a bearded man ΣOΞIAΣ in mantle, resting on a knobbed staff.

b. Hydria in Louvre, G, a, 41. *Klein,* Meistersig.[2], p. 196, No. 6. *De Witte,* Cat. étr. 73. Notice 1845, p. 16. Res. étr. No. 46. *Panofka,* Vasenb. 204.

On Shoulder. Behind a quadriga an archer between two warriors arming themselves. Inscriptions EVΘVMIΔEΣ XAPEΣ ΣOΣTPATO(Σ) +AIPE +AIPE +AIPETO NAI.

Main picture. HEPMEΣ to r. (beside him KA(LOΣ)), then Dionysos and Ariadne. ΔIONA and ΔION(V)ΣOΣ, (Γ)OΣEI(ΔON) and Amphitrite.

c. Amphora in Louvre G, a, 42. "Beugnot Amphora". *Gerhard,* Auserl. Vasenb. 22. El. cér. II, 56. *Klein,* Meistersig.[2], p. 197, No. 2. *Jones,* J. H. S. 1891, p. 370.

Obverse. Tityos in centre clasps LETOVΣ around the waist. AΓOLLON to l. seizes him by the arnı, while Artemis hastens to the rescue from the r. Beside her AIΔOΣ. XAIPE ıepeated thrice.

Reverse. Two youths ΣOΣTPATOΣ and +APEΣ, the one to l. with a discus, the other with an *akontion* between a naked man on the r., with a staff, and a paidotribes clad in mantle and holding staff. Beside him ΔEMOΣTPATE, XAIPE and KALOΣ. The other letters are probably senseless, though I had thought to be able to read ΣOΣIOΣ.

d. Krater in Hermitage Museum, St. Petersburg No. 1275. Mon. d. Inst. VI. 34. *Michaelis,* Annal. 1859, p. 267. *Petersen,* Arch. Zeit. 1879, p. 9 *Loewy,* Archäologisch-epigraphische Mittheilungen aus Oesterreich, IV, p. 220. *Jones,* J. H. S. 1891, p. 372.

Obverse. Theseus, (above him (Θ)EΣEVΣ KALOΣ) supports a wounded warrior (Perithous?) who reclines on the ground, with his r., while holding a shield (sign, a serpent) in his l. Back ground of trees, on one of which hangs a sword in its scabbard.

Reverse. On the l. ΓATPOKLOΣ and ΔIOMEΔ(EΣ) above a fallen warrior, both armed with shield, spear and helmet (sign of Diomed's shield, flying eagle). On the other side a warrior and a woman. Senseless inscription above the latter.

a and *b* Klein gives directly to Euthymides on account of the name

on the vase; *c* he assigns to him on stylistic grounds, but does not mention *d* at all.

I had come to the conclusion independently, that *a* was not a work by Euthymides when I found my view already expressed by Hartwig who assigns this vase to Phintias. As far as mere technical details go, the vase might be by either artist. The heaviness, however, so apparent in Euthymides' work is here wanting, the profiles are different, and the whole composition is decidedly more animated than we have found to be the case on the signed vases. Hartwig has already discussed the vase, so I spare myself the trouble of repetition. But apart from the vase being more in Phintias' style, the inscriptions would forbid our assigning it to Euthymides. The Petersburg psykter has the inscription "τοὶ τήνδε Λέαγρε" while here we find "τοὶ τήνδε Ευθυμίδης," and it is through the occurrence of this name on the shoulder and main pictures that the vase has been attributed to him. In the first place I know of no instance on vases where an artist signs himself in this fashion. Meier reads Ευθυμίδης καλῶς[27] and supplies ἔγραφσεν, but his suggestion seems to me untenable. To take this as a dedication, and the name on the main picture as that of the youth is the more natural supposition. If we assign this to Phintias the solution becomes perfectly clear. Phintias here dedicates the vase to his partner. Thus we have here an additional piece of evidence in favor of the theory I advanced some time back. I am quite aware that no instance is actually known of one artist dedicating his work to another; dedications are used in connection with a Love-Name. We might consider Euthymides as being here merely a love name, but let us consider the chain of reasoning a little. We have a vase bearing the name of a potter whose style it somewhat resembles, which we assign to another whose partner we have assumed him to be. What more natural then, than that Phintias should dedicate this to him? We found Euphronios name on E, used in a sense certainly not complimentary, and if such a case occurs (undoubtedly a rare one) why should not the opposite, and a much more likely case, prove true? That potters used each others names on their vases is here seen to be an actual fact, so that this theory cannot be contested on that ground. I regard this solution therefore as the most satisfactory one under the circumstances.

[27] Wernicke, *op. cit.* p. 117 remarks that potters often signed themselves καλός with reference to their work; I fail to see that this has any connection with the present inscription and is I think contradicted by the "τοιτήνδε".

The same holds true of *b*; the inscription[28] here is clearly a dedication and as such cannot be considered as an artist's signature. I do not propose to go so far as to assign this hydria to any one but simply to point out that it cannot come from Euthymides' hand. I have satisfied myself on this point after a careful examination of the vase, which is in poor condition and has suffered at the restorer's hands. Not only is the execution extremely poor, but there is absolutely no sign of foreshortening, and no trace of fainter detail lines. Moreover the shoulder picture is of entirely different technique. Stiff and conventional as Euthymides' work is, it cannot be compared with this vase, which savors more of early b. f. work. There is to be sure enough similarity to Euthymides' style to assume that it was made by some one working under his influence, but to attribute it to his hand is impossible.

The refutation of *c* is somewhat difficult, for it must be admitted that at first sight it seems to show all the characteristics of Euthymides; a certain comparison also exists between the figures on the reverse and those of D and E. Nevertheless I agree with Jones in assigning this to Phintias, for not only is the similarity between the figure of Apollo here and those of Apollo on the Corneto Amphora[29] of Phintias and Theseus on *d* which may be attributed to Phintias, extraordinarily marked, but there are important differences in technique and style from Euthymides' work. In the first place the employment of the 'Buckellöckchen' is foreign to Euthymides, nor are the profiles here such as he uses. On no vase of Euthimides do we find such a careful delineation of the feet and ankles as we see here. General divergence of style however is of more weight. The action is far more animated, the design has more life, and the proportion of the figures better and truer to nature. The artist by a delicate little twist of the lower folds of Leto's garment has managed to take away the effect of absolute inertia, and the same may be said of Apollo's chlamys, in the way it falls over his arm.

I will not go so far as to agree with Jones and assign *d* to Phinthias, but to simply refute the idea that it belongs to Euthymides. The plate in the Monumenti is very bad and I have unfortunately not been able

[28] Klein I think gives the wrong interpretation (Euphronios[2] p. 265). Euthymides signs on B "ἔγραψε εὖγε ναῖχι", but "χαιρέτω ναὶ Ευθυμίδης" cannot be considered as self praise any more than "τοιτήνδε Ευθυμίδης."

[29] Mon. d. Inst. XI 27, 8. Annal. 1881, p. 78 (Klein).

to examine the vase. Then, too, the vase has been cleverly restored (as was pointed out by Petersen) and the plate is thus deceptive. But there need be no hesitation in our refuting this vase; it certainly shows none of the main characteristics of Euthymides, his treatment of drapery, build of figures, profiles, detail lines &c. We have I think now obtained a clear enough idea of Euthymides' style to reject with certainty a vase like this. My only excuse for treating the vase at all, must be that the common attribution demands a refutation.

That I have not treated these four vases, in my refutation of them, at greater length, may be pardoned me, considering that in so doing I am merely agreeing with opinions already expressed. The evidence here is also negative and does not advance us in our study of Euthymides. I shall therefore pass on to the consideration of those vases, unsigned to be sure, which in my opinion may savely be assigned to him.

The vases I shall discuss in Part III may be termed a survival of the fittest, as I have been obliged to consider a large number which I have not cited at all. I might lengthen the list with many vases which show some slight connection with Euthymides' style, but I have made it the rule to act on a thoroughly conservative basis and cite those only which I have convinced myself are from the hand of our artist. Although I have tried to make this list as complete as possible, I am conscious that a number of vases may still have escaped my notice. Undoubtedly there exist in some of the smaller European Museums, which as yet I have been unable to visit, other vases by him unnoticed and unpublished up to the present moment.

PART III.

Unsigned Vases attributed to Euthymides.

I. Amphora in Munich, Jahn's Cat. No. 410. *Klein*, Meistersig.[2], p. 196, No. 1. *Gerhard*, Auserl. Vasenb. 168. Cat. étr. 110. Res. étr. 28.

Obverse. ΘΕϟΕVϟ, naked, carries ΚΟΡΟΝΕ, whose arm is seized by ΗΕLΕИΕ. Behind Helena ΓΕΡΙ(Τ)ΟVϟ with sword and lance, looking behind him to l. In field ΗΕΡΕϟ.

Reverse. Two women hastening to r., beside to r. h. figure ΕΙΔΟΝ-

ΘEMEN, beside the other ANTIOΠEIA. Behind them a bearded man to r. clad in mantle, with knobbed staff, raising his r., beside him +AIΡE+ ΘEΣEVΣ.

II. Amphora in Würzburg No. 300. *Hartwig, op. cit.*, p. 413. *Gerhard*, Auserl. Vasenb. 267.

Obverse. In the centre a youth to l. clad in full armor, and holding spear in his l. In his r. he holds the sacrificial entrails[30] presented him by a boy, naked and holding a cushion in both hands. Behind him a figure in Scythian garb, holding an axe in his l. while he raises his r. with an earnest gesture. Behind the warrior a dog and a female figure.

Reverse. Two male figures and a female, all naked. The l. h. figure holds a kylix in his r., and a large pithos in the other by the handles. The central figure holds a large kotyle in his r. and a kithara in his l. The girl, a flute player, carries a flute in each hand.

III. Amphora in British Museum, E, 254. *Klein*, Annal. 1881, p. 81. Plate III & IV. *Hartwig,* Meisterschalen, p. 168. Cat. of Vases in Brit. Mus. vol. III, No. 254 (*Cecil Smith*).

Obverse. Warrior in full armor to l. (sign of shield, serpent) beside whom crouches a dog. Facing him a Scythian, in his l. a bow, in his r. an axe, his shield fastened to his belt. On the other side a bearded figure wrapped in a mantle with staff, holding his nose with his r.

Reverse. A kitharist in long chiton to r. between two ephebi in long mantles, holding staffs.

IV. Amphora in British Museum, E, 255 (Cat. No.), *Klein*, Annal. Plate V & VI. 1881, p. 81. *Overbeck*, Kunstmyth. (Apollo), p. 402, No. 13. *Hartwig*, Meisterschalen, p. 168 and 191. *Gerhard*, Auserl. Vasenb., vol. II, p. 147, Note 17c. C. I. G. 7620. *Wernicke,* Lieblingsnamen, p. 4, Note 1.

Obverse. Contest for the tripod. In centre Herakles and AIΚLON, both naked. Herakles holds the tripod in his l., handishing his club in his r., Apollo also graps the tripod with his l. Behind Apollo AΡTEMIΣ in long chiton. Behind Herakles, AΘENAA,[31] holding in her l. her helmet, in her r. a spear. Between Herakles' legs ΔE+IOI, to l. ΠALOΣ.

Reverse. Similar to obverse of III. In centre a youth in full armor (shield sign, crab.) adjusting his helmet, between a Scythian with bow and

[30] This was Professor Furtwängler's explanation, which he kindly offered me. Hartwig calls them 'Fleischstücke' but that is hardly definite enough.

[31] v. Kretschmer, Vaseninschriften, p. 121, note 5. K. fails to enumerate this case.

axe and a bearded man in mantle, with staff. In front of youth a dog looking to l. In field senseless inscriptions very clearly written.

Plate VII.[32] V. Amphora in British Museum. Cat. No. E, 256, pl. 11. *Klein*, Annal., 1881, p. 81. *Hartwig*, Meisterschalen, p. 168. C. I. G. 7423. *Wernicke*, Lieblingsnamen, p. 74, Note 1. *Kretschmer*, Vasenins., p. 79.

Obverse. In centre AΠOLLONOϟ to r. in long chiton and himation, with large kithara, between Leto and Artemis. Beside Apollo a deer to l. Beside Artemis a panther, *en face.*

Reverse. In centre, youth with akontion, between a discobolus and a boxer. All the figures are naked. To r. of central figure LAΔAMAϟ, to l. (Φ)AVLLOϟ (reversed). Above him on one side KA on other LOϟ.

VI. Amphora in Leyden. No. 1823. *Roulez*, Vases de Leyde, p. 53, pl. XIII.

Obverse. In centre bearded figure in armor, to l. between two naked youths with helmets and swords, who raise their l. with a restraining gesture. To each youth clings a naked female figure.

Reverse. Dionysos to l. between two maenads with krotala and thyrsos.

VII. Psykter in British Museum. Cat. No. E, 767. *Jahn*, Dichter auf Vasenbildern, pl. 5. *Klein*, Meist.[2], p. 197, No. 3. *Klein*, Euphr.[2], p. 267.

Obverse and *Reverse*. Komos. Between a flute-player and a kitharist, KVΔIAϟ, two men, one (NI)+APXON with two kotyles, the other with kylix and staff. All are bearded, wreathed and wear mantel and boots. In front of the kitharist dances a little naked boy. In the field KAPTAΔIKAIOϟ +AIPE +AIPE.

VIII. Krater in Berlin. Furtwängler's Cat. No. 2180. Arch. Zeit. 1879, pl. 4 (*Klein*). *Klein*, Meistersig.[2], p. 197, No. 4.

Obverse. Palaestra, three groups. A naked youth to r. in the act of infibulating himself, before him a boy with a garment over his shoulder. LEAΛPOϟ (K)ALOϟ HO ΠAIϟ. A discobolus ANTIΦON before a Paidotribes, HIΠΠ+Oϟ. A youth ΠOLVLLOϟ gives his folded garment to a little boy holding a lekythos.

Reverse. Continuation. Two groups. A youth HIΠΠOMEΔON lets a boy TPA(NI)ON pull a thorn out of his foot. Next two youths preparing

[32] I publish here only the plate of the reverse, as that of the obverse is already published in the Brit. Mus. Catalogue.

to wrestle; one EΛESIAS has laid garment on a seat and anoints himself, while LVKOS folds his chlamys to give it to a boy. LEAΛPOS KALOS.

IX. Upper part of Hydria in Dresden. *P. Hermann*, Arch. Anz. 1892, p. 165.

Shoulder picture alone. Naked youth with akontion to l. Beside him on the r. a female flute player blowing the double flute. Under the outstretched r. arm of the youth LEAΛPOS between his legs, ANTIAS. KALOS repeated twice. The other inscriptions are illegible.

X. Pinax in Acropolis Museum. *Benndorf*, 'Εφημ. 'Αρχ. 1887, pl. VI.

Upper part of warrior with helmet, spear and shield (sign dancing Seilenos) to l. Above MEΛAKLES KALOS. The name Megakles has been erased and that of ΓLAVKON substituted.

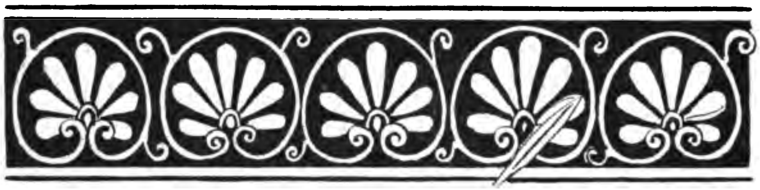


Fig. 4.

I have headed the list with a vase which is so unmistakeably Euthymides' work, that we can only wonder that the signature is lacking. In point of execution it is far ahead of D and fully equal to E. I may say moreover that though I realise the danger of using unsigned work as a basis for further deductions, the present vase seems to me so absolutely certain, that I shall not scruple to use any new material it affords for further stylistic enquiry, as freely as if it bore the maker's signature.

The form of the vase is the same as D and E, the decoration also being similar. A closer examination however reveals that the similarity of the palmettes is only apparent for the artist has evidently shrunk from an exact repetition. The upper palmette border on the obverse (fig. 4) varies from those of E in that the quirl is not on both sides but alternately at top and bottom of the palmette, and the drops between omitted.

The palmettes on the reverse (fig. 5) have no quirls but are bordered by four drops. As far as mere details are concerned we find every characteristic already noted, incised hair, detail lines, form of body muscles, treatment of drapery, foreshortening and wealth of inscriptions. A comparison of the heads is interesting, for that of Theseus (fig. 6) is strikingly like Hektor on E, Korone like Hekuba, while the figure of the old man

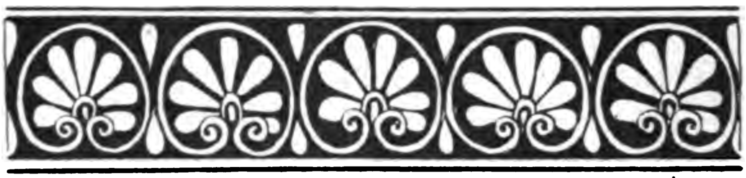


Fig. 5.

on the reverse (fig. 7) is almost an exact duplicate of Priam on E. The boarded figures on E also resemble Perithous, with the same sharp profile. Korone's head laps over the upper border as does the helmet on E. The wreaths worn by Perithous, the old man and the two females on the reverse is a new variation of those worn by the youth on B. But the general proportions, balance of all the figures, stiffness and conventionality are so thoroughly characteristic of Euthymides as to be apparent to all. Also the locking of Theseus' hands is identical with that of Theseus and Kerkyon on B.



Fig. 6.

Several new features may be noticed which we have not met with before, and which are important for they all serve as rounds in the ladder of our argument. The manner of dressing Perithous' and Theseus' hair as well as the central figure on the reverse, who wears the saccos (fig. 8) on her head, we see for the first time. Earrings are a new feature (Korone and the two female figures on the reverse [fig. 9])... Also the fashion of



Fig. 7.



Fig. 8.



Fig. 9.

denoting locks of hair by long incised lines (Helena). Theseus' eye is bordered by two rows of eyelashes in fainter lines.

The limbs of all the female figures appear through the drapery more markedly than is the case in the figure of Hekuba. The artist has made an amusing mistake in omitting to draw the l. foot of the middle figure of the reverse, which gives an odd effect to the composition.

As the form of wreath is somewhat peculiar, it may be well to enter on the discussion here, which we postponed from Part I. We find that in Euthymides' work (with the exception of this vase) there are three kinds, excluding the mere fillets.



Fig. 10.

1. Laurel wreath. Worn by Paidotrites on D.

This form of wreath is by far the most common of all, and is used by every master from the Epiktetan cycle downward; instances are so common that I spare myself the task of citing any.

2. Vine leaf wreath. Worn by the revellers on E. (fig. 10).

This, though by no means peculiar to our artist is not so common as the proceding one. We find it on the Andokides amphora in Berlin, which as far as I know, is its earliest instance. Phintias uses it on the London hydria (J. H. S. 1891, pl. 20) and on *a*, Euphronios on the Petersburg psykter, and a Brygos on a kylix (W. V. VIII, pl. 5).

3. Flower wreath. Worn by youths on B.

In close connection with 3 must the wreath on I [fig. 11] be considered, since it is really the same only slightly more developed. Both are extremely rare and save that we find the flower branch similar to I, used, not as a wreath, but carried in the hand, on a kylix by Hieron in Berlin (*Gerhard*, Trinkschalen und Gefässe pl. 11, 12) and worn as a wreath on *d*, I know of no case of its use except by Phintias. We find him employing it on *a*, while 3 may be found on *c*.



Fig. 11.

We have a mythological scene and, on the reverse, what may be termed its compliment. Theseus is carrying away Helena, and restrained by Korone, while his friend Perithous is evidently standing guard. That the artist has confused the inscriptions[33] is apparent at once for the subject intended was the rape of Helena, without doubt. That the two women on the reverse are hastening to her aid is probable from the inscription Antipeia[34] as well as the χαῖρε Θήσευς, the extra χ being of course a mistake. For the inscription εἰδόνθεμεν I can give no interpretation; it is probably nonsense. The name Ηρες is also difficult. Gerhard and Lenormant before him had tried to read Ἥρη, but what her significance in this scene is, does not seem apparent. We might consider it as a Love name [35]

Careful and painstaking though the work is, yet its effect is absolutely dead and there is little to admire save its technical skill.

III, IV and V form a little group by themselves and may well be considered immediately after I. The absolute similarity which we saw on the previous amphora is not so marked but still I feel convinced that III and V may be attributed to Euthymides[36] and IV partially so with a fair amount of certainty. Cecil Smith has described them all in his catalogue

33 Gerhard, A. V. III. p.33. Roscher's Lexicon, p. 1956.

34 Roscher's Lex. I p. 383.

35 v. Pape-Benseler, Wörterb. d. Griech. Eigennamen, I. p. 470. The name occurs on an inscription C. I. G. 3664, B. 21, sp.

36 Klein, attributes all to Phintias and Hartwig agrees with him especially in the case of IV.

as "style of Phintias". Now in the case of IV it may be noticed that there is a great divergence in style between obverse and reverse, the former being better in execution, and the figures stronger, better proportioned and less stereotyped than those on the reverse. General consensus of opinion, while assigning the obverse, and rightly I think, to Phintias, has passed over the reverse which is not Phintias' style at all. The theory has occurred to me that we may here reconcile the difference in styles by assigning the obverse to Phintias, but the reverse to Euthymides. Though no such case has yet been found on a signed vase, this theory is not so radical as it would seem as first sight, and is rather supported by many facts. Klein[37] enumerates the different ways in which partners signed their work and although the instances of the potter and the artists signatures together are common enough, no instance occurs of two men signing the separate parts of a vase with ἔγραψε. We see however that in sculpture two artists signed their names to their work, each probably having an equal share (e. g. Mikkiades and Archermos[38], Kritios and Nesiotes[39] &c. &c.) and we may say, almost with certainty, that we have a case similar to ours on vases. The kylix in the British Museum, E, 12[40], bears on its foot the signature of Pamphaios. Klein[41] and Hartwig[42] who supports him, while admitting that the inside picture is from Pamphaios' hand give the outside to Euphronios[43], and I feel inclined to agree with them. Our theory is thus seen to be supported by fairly tangible proof and does not rest entirely on its own legs. Let us now contrast the two sides more in detail. The heads of Apollo and Herakles are rounder and fuller than those of the reverse figures and the profiles are different. The Buckellöckchen on the faces of all the figures of the obverse are more characteristic of Phintias than Euthymides. If this side be compared with the Corneto amphora, the resemblance is striking, especially in the heads.[44]

37 Meistersig.[2] p. 11.

38 Loewy, Inschriften Griech. Bildhauer No. 1.

39 Ibid, No. 38.

40 Klein, Meistersig.[2] p. 94, No. 20. Gerhard, A. V. 221—222. Wiener Vorlegeblätter D, 3.

41 *op. cit.* p. 88. Euphronios [2] p. 274.

42 *op. cit.* p. 143.

43 Denied by Six, Gaz. Arch. 1888, p. 201, note 2, and Reisch, Röm. Mitt. 1890, p. 301.

44 Moreover the drapery treatment is different from the reverse. We see no trace of those broad spaces and fainter detail lines on the himatia.

Turning to the reverse however we find the figures decidedly in Euthymides' style, stiffer, more elongated, less lifelike. We see the same tendency to broad spaces of drapery with fainter lines. The Scythian here is a duplicate of the one on the reverse of D, bow, axe, shield, spear and all, save that on D the shield has a key pattern. Furthermore we have met the figure of the old man several times before. The dog is a new feature but we shall find him again on other vases. He seems to belong to the class of dogs commonly found on vases of this period which were chiefly used for hunting[45] and whose cousins the Lacedaemonian hounds enjoyed a high reputation among the ancients. The warrior resembles strongly the youth on the Psiax alabastron in Odessa[46]. The warrior here however is adjusting his helmet on his head and not raising it as on the alabastron[47]. That the inscriptions on the reverse are senseless, need not trouble us as we found the same on I. The whole reverse is in fact a mere duplicate of III. The mythological interest is not very striking, and offers no especial new feature, but is quite the stereotyped[48] representation of the tripod-contest met with so often in b. f. and r. f. work. On the whole the vase is not a very good piece of work and shows a considerable falling off when compared with D, E, and the Corneto amphora. But this fact is not a weapon against our argument for there are in existence many vases signed by the same artist which show a decided difference in technical skill (e. g. the Petersburg psykter and the Munich kylix of Euphronios).

The palmettes, b. f., are addorsed in chain on the upper border. Sides of obverse are a key pattern and the bottom border is b. f. palmettes of the common type, laid however on their side. The sides and lower border of the reverse are similar to the lower border of the obverse.

III is extremely like the preceding vase, though somewhat inferior in execution. Both sides however show a unity of style we failed to find in IV. The obverse as I have said is practically a duplicate of the re-

45 V. Daremberg-Saglio Dict. des Antiq. Grec. and Rom. art 'Canis' p. 882. cf. Gerhard, A. V. 276, 290.

46 Von Stern, Arch. Anz. 1894, p. 180. cf. also my article in American Journal of Archaeology, 1895 p. 485 "Kylix by the artist Psiax".

47 cf. Phintias kylix in Athens, Hartwig *op. cit.* pl. 17, 3.

48 For discussion of motive v. Furtwängler in Roscher's Lex. II p. 2213.

verse of IV with of course a certain amount of variation. Apart from a slight divergence the upper palmette border suggests that on the obverse of D. The attitude of the old man is admirably suited to express reflection; he seems to be gazing pensively at the dog, who belongs to the same breed as the one we met before. The whole scene however presents little that is striking.

On the reverse we have a subject new to us in Euthymides' work, a kitharist and two ephebi. The ephebus on the l. is to all intents a clothed duplicate of the corresponding figure on the reverse of D. The other presents a curious feature in the way the l. hand appears as a spiral through the drapery. A similar instance occurs on a kylix in the British Museum,[49] with the Love name Epidromos, assigned by Hartwig to Kachrylion. As this kylix antedates Euthymides' work, this motive can not be original with him. The kitharist in the centre might be Apollo, but there are no inscriptions to affirm this, nor are the surroundings exactly in keeping with him.

On the obverse of V we have a similar scene, save that here Apollo is present between his mother and sister. He himself reminds us of the kitharist on the former vase. Artemis holds her drapery in the same way as the r. h. figure on the obverse of I. How common a motive this was may be seen at a glance, from the female figures in the Acropolis Museum. She is distinguished by her garb at huntress. Leto is no new introduction; the whole scene, in fact, is merely a repetition[50] of what we find on any number of b. f. vases.

We find as a new feature of our artist's work the deer and the panther, the former as an attribute of Apollo[51], the latter of Artemis, though this case is somewhat unusual. We find the panther commonly on b. f. vases either with Dionysos or Athena, in the Bacchic sense; its presence here is evidently intended to characterise Artemis as the hunting goddess. It is a curious fact that in vase painting of this period, the artists, while able to foreshorten the human figure with a fair amount of accuracy, failed utterly when they tried to treat animals in a similar fashion. The panther's head, so common on Korinthian aryballi is really better drawn than the one on this vase. Still the attempt is noteworthy.

49 E, 25. Hartwig, *op. cit.* pl. III 1. Klein, *op. cit.* p. 133, No. 4.
50 V. Roscher's Lex. I, p. 454.
51 cf. Gerhard. A. V. 198.

As far as stylistic comparison goes, we have little difficulty in attributing this to Euthymides; the shape of the figures, profiles, technical details, fall and scheme of drapery &c. &c., all point to him as the artist, though the execution leaves much to be desired.

The reverse is more interesting and the execution better. Though the stylistic features all point to Euthymides, the composition is more vigorous. As the artist was here dealing with naked figure, his foreshortening was more successful, and is, in fact, extremely good, especially in the treatment of the heels. I admit that the composition reminds us very strongly of the reverse of *c* which I assigned to Phintias, but the general style does not allow us to attribute this to him, and moreover we may find comparisons in the figures of the reverse of E, the figure of Theseus on I and the pose of Hektor's head on D and E. The youth in the centre has evidently taken up the *akontion* from the ground and is preparing to throw it. There is a similar figure on a psykter[52] in the Bourguignon collection in Naples. I think however that Hauser is wrong in declaring that the youth there is using his pole for the purpose of leaping. I admit that considered with reference to modern times, it suggests the action of pole-vaulting much more than hurling. But the former was unknown to the Greeks; at least we have no evidence that it ever existed, while hurling the javelin[53] was, as every one knows, a favorite form of amusement, and a part of the pentathlon. The similar figure on the Munich kylix[54] cited by Hauser could never have jumped with his pole, if he adopted *that* attitude, while for picking up the pole, as I can attest from my own experience at the sport, the attitude is perfectly appropriate. We found the discus thrower on D, but not the boxer with his cestus.

Of the two names, Ladamas refers presumably to the Javelin thrower and Phayllos[55] to the discobolus. The former[56] so far as I know occurs here for the first and only time. Wernicke[57] is perfectly right in assuming that it is not used here with Καλός. The name of Phayllos is significant,

52 Antike Denkmäler II pl. 20. Hauser, Jahrb. 1895, p. 110.
53 v. Krause, Hellenika p. 465.
54 Arch. Zeit. 1885, pl XI.
55 Klein, Lieblingsins. p. 65, No. 4.
56 v. Kretschmer, *op. cit.* p. 79, No. 5.
57 *op. cit.* p. 74, No. 1.

not only because we have also found Euthymides using it (B. and D.) where it also refers to the discobolus but as another point in showing the connection between him and Phintias. The same name occurs on the Bourguignon psykter already mentioned, which Hauser is right in assigning to Phintias, though I fail to see the contrast between this psykter and *c* which we have already assigned to the same artist. But I do not think that his identification of Phayllos, although suggested as a pure possibility, is tenable. He supposes it to have been the name of a Pentathlos of Kroton, and as he follows Kretschmer's view as to Phintias' origin, he thinks there may have been an intimate connection between the two. But we have assumed to Phintias a residence in Athens, even if his origin be Dorian, and there is certainly no means for tracing the connection, if any, between the Athlete and Euthymides, so that the name must for the present remain unidentified. But it is valuable for our argument to find another case of the two artists using the same name.

We find the pubes on the akontion thrower indicated in the same fashion as those on the naked figures on E. The palmette borders are here treated in a new way, b. on r. and placed on their sides.

II is an amphora which naturally follows the three just considered. Hartwig however has assigned it to Amasis II but I see no reason to change my original view. I had caused this vase as well as its companion No 302 (Hartwig *op. cit.* p. 414) to be specially photographed, but a very short study of the same convinced me that the two were certainly not from the same hand, and in fact show a very dissimilar style. Although Hartwig has done great service in determining Amasis' style from very scanty materials, I fail to see how our vase agrees with it, for it differs from the Munich amphora 411, (which, though unsigned, is an excellent specimen of Amasis' work) in almost every respect, the only similarity being as far as I can discover, between the heads of the female figures on the obverse of our vase and that of the Munich amphora. I will admit that the drapery treatment here, is not precisely identical with what we already distinguished as Euthymidean, in that it shows no use of fainter lines in the chiton and a lack of broad spaces in the himation. But if it does not coincide with our artist's treatment, it most certainly is not similar to the drapery on Munich 411, so that point cannot be used in its behalf. But in other characteristics, the build of the figures, profiles, composition &c. it is thoroughly in Euthymides' style. From a comparison of III and

IV, I should interpret the subject as the warriors' departure, not as Gerhard supposes, his return, and the sacrifice to speed him on his way has just been completed. This however is a significant point and will be discussed later. We find both the others similarly treated, a Scythian[58], or an old man, a youth in armor and a male or female figure, all forming a coherent group; here as on E we have a female figure. Variety has been attained by the introduction of the sacrifice motive and the dog. That animal is the same as in III and V, but here the artist has made an astonishing advance in that he has attempted to foreshorten the dog from behind. That he has failed amounts to nothing; the boldness of the attempt is the really striking thing about it.

Save the Scythian, none of the figures present any peculiarity; the helmet laps over into the pattern (a similar one to that on C and the reverse of I) as we found it doing in E, III and IV. The attitude of the Scythian is the same as that of Priam on E and the old man on I. We found the same enclosing side pattern on III save that here it is r. f.

The reverse represents a revel and suggests at once the similar scene on the reverse of E. All the figures here are naked and that of the flute girl is especially noteworthy, for it shows all the defects of the cycle, when the question of drawing a naked female figure was concerned, but as in the case of the dog, the foreshortening is singulary ambitious, and the swing of the revellers is rather better than we have found in our artist's work before. The breasts are placed at right angles to the body, while the shape of the body below them might do as well for a youth no attempt being made to emphasise the swelling of the hips. The pubes is here indicated as on E and V. No attempt is made to reproduce the abdominal muscles, but as this lack of detail we found already on C, its absence need not weaken our arguments as to the authorship of this vase. A komos is a favorite subject at this period, not only being common on b. f. work, but also in the work of Duris, Hieron and Brygos. No Bacchic significance of course can be attached to this, save the probable fact that all the figures, especially the one on the l. are intoxicated. A similar pithos may

58 This costume is a striking one and differs altogether from that on III. A similar costume occurs on the inside of a kylix in the British Museum, E 51, assigned by Hartwig to Euphronios (*op. cit.* pl. XIII. cf. also Gerhard, A. V. 167). Both these vases are of a later date; I have been unable to find any earlier instance.

be found on another vase attributed to Phintias[59]. The vase on the whole does not impress us with any strong originality either in conception or execution.

I feel constrained to add VI to the list though it cannot be classed on the same plane with D and E. I have little hesitation in assigning it to Euthymides but the restoration of the vase in many places rather tends to weaken our impression. Roulez declares that all the restorations, except on the belly of the r. h. female figure, follow the lines of the older drawing. I have not seen the vase and cannot speak authoritively on this subject, but the face on the same figure, as it now is, cannot possibly be correct. It was drawn originally *"en face"* undoubtedly, but at present is in a style quite foreign to our artist. What the subject represents I cannot say; Roulez interprets it as the contest between Lycurgus or Tydeus, and Amphiaraos, one of the old Thebaid legends. I do not see however that it avails us much, to discuss this point, since to declare the subject as "heroic" is quite sufficient for our purpure. The reverse offers no new treatment of the motive but has its principal interest in the fact that the heroic subject of the obverse is not here balanced by a gymnastic or revelling scene. By stretching a point one might consider this in the light of a komos, but that is doubtful. A later development of Euthymides' work may perhaps exist here, since Bacchic scenes are commoner in the Euphronian than the Epiktetan cycle.

Certain points in the treatment must be noticed. All the technical details as well as the stylistic features I have tried to establish may be found here and I may save myself the trouble of repeating them.[60] What chiefly strikes our attention is the boldness of the foreshortening. The r. h. male figure is of course a copy of the figure of Phayllos on B and the middle figure on the reverse of I, the other male figure not being drawn as well. That Euthymides has tried to draw the human face from the front is an advance. As I have said, the restoration presents our deciding how far he has succeeded, but the fact alone is significant. We saw how poorly the dog on II was drawn and although we have a human face, we may assume the result was far from satisfactory. The figure as a whole we found before on the same vase. Instances of the human face

59 Hartwig, *op. cit.* p. 181, fig. 25.

60 The treatment of the drapery differs slightly, but we found such to be the case on II; the other features are all present.

in direct foreshortening are by no means common before Euthymides time. The Gorgoneion, so common on b. f. kylices, was, if we may consider it as a human face, the earliest effort. As an actual case of its treatment with regard to a human body, the figure of Dionysos on the François Vase may well be the earliest instance. Its use throughout b. f. work is not so common (cf. Gerhard, A. V. 227). Andokides was the first to employ it in r. f. work (cf. Berlin amphora 2159). Until Euphronios' time artists did not employ it much, as the results were evidently too unsatisfactory. Accordingly during the Epiktetan cycle we find few instances of its occurrence (cf. A. V. 51, 5), but after Euphronios, the artists were able to handle it more skilfully, so much so that they made the next progression into representing the face three-quarters view.

The helmets lap over the pattern as we have seen before on other vases. The hair-dressing of the l. h. female figure is similar to that of the figures on I. The lower palmette border is the same as in E, while the sides and that above are identical with those of II save that here we have the side border r. f. instead of b. f.

VII has been assigned to Euthymedes by general consent and little need be said in addition. The vase as now set up in the British Museum has had the restorations removed[61]. A comparison of the heads of the figures here and those of the figures on E afford a striking similarity, the wreaths also being identical with those worn by the same figures and the Paidotribes on D. The build of the figures, drawing of details, scheme of drapery are all characteristic. I am in doubt as to which period of Euthymides' work to assign this vase; the general effect suggests the earlier, but the introduction of hair on the breast seems a rather later characteristic.

The inscriptions are interesting, but to attempt the identification of the names here with personages as Jahn has done seems to me not only impossible but unnecessary. His, at all events are certainly uncorrect. That the rest of the inscription is a self laudatory one κάρτα δικαίως and χαῖρε (to translate freely "that's something like" and "hurrah") a comparison with B shows. But I do not agree with Klein in his conclusion from *a*, *b*, and I, that they are used in the same way on those vases as here. I have already shown the impossibitity of considering the inscrip-

[61] Head of upper r. h. figure in Jahn's plate and r. leg of the flute-player.

tions on *a* and *b* in anything but a dedicatory sense. Moreover the χαῖρε on I is addressed to Theseus. This is the third case of self adulation (B and E) and it is fair to assume that if among the limited number of vases we have already from his hand, so large a proportion show this same peculiarity, the proportion would hold true in all his other works which we do not know.

VIII is another vase generally assigned to Euthymides and justly so. It is in fact an extremely good specimen of our artist at his best. Not only does the inscription Λέαγρος καλός, which I discussed before give us an approximate date, but shows that the beginning of Euphronios' career was synchronous with Euthymides at the height of his activity. If we contrast this vase with B which may possibly belong to our artist's early period, it can easily be seen what a difference exists between the two. Not but that the same hand is prominent in both, for in the krater the figures, especially the ones in rest are stereotyped and conventional to the last degree, and the usual characteristics, build of body, profiles, curling fingers, foreshortening, stiff drapery and bad drawing (e. g. boy on upper r. h. [plate in Arch. Zeit.] and youth pouring oil on his arm) are apparent at a glance. But here we have a freer use of the faint detail lines, more figures introduced and more foreshortening. The discobolus we met before (D and V) while Lykos is almost a duplicate of Hektor on D and E. Hippomedon suggests the central figure on the reverse of E.

Besides Leagros, we have the Love-name of Hipparchos, a characteristic one of Epiktetos' cycle, and Lykos, a name used by Euphronios and Onesimos on the Troilos kylix in Perugia[62] and Onesimos on a kylix in Louvre[63]. All these names strengthen our dating the krater as a work of Euthymides' maturity. The ephebus anointing himself is not a new motive, but was used by Psiax before him on the Karlsruhe alabastron[64] The representation of the actual process of infibulation[65] is extremely curious, though men and animals similarly adorned are by no means rare. The peculiar form of the pubes is similar to that on the reverse of E. On the whole the vase is a work of the highest excellence in technique

62 Hartwig, *op. cit* pl. 58 and 59, 1.
63 Klein, Meistersig.[2] p. 143.
64 Creuzer, Archaeologia vol. III pl. I.
65 v. Arch. Zeit., 1879, p. 31.

and spirit and must be reckoned as one of the best of those vases we assign to Euthymides.

I regret that I have been unable personally to examine IX for the drawing in the Anzeiger is extremely small and unsatisfactory. To judge from the description of the hydria as well as the drawing I consider P. Herrmann right in assigning it to Euthymides. The form of the hydria is analogous to that of C, and the palmette decoration is the same as on several of his vases. Moreover as Hermann truly remarks, Euthymides is the only one, so far as we know, of those artists who wrote Λέαγρος καλός on their vases, who made hydrias. Further the figure with the *akontion* resembles very closely the similar figure on IV. Hermann's enumeration of characteristic details seem to justify his argument perfectly, and I shall save myself the trouble of repeating them.

As a last work, X, I mention the acropolis pinax. Jones[66] has already ventured the assumption that it might be a work from Euthymides' hand and I agree with him in thinking so. It is of course true that no case has yet been proved where a vase painter also made pinakes, but pinakes have been found on the Acropolis with the signature of their makers.[67] In the first place the present pinax[68] shows decided traces of Euthymides style, in the profile, foreshortening, faint detail lines (e. g. the line down the centre of the back) and conventionality of treatment. The helmet to be sure is an Attic one, while all the helmets we have found so far in our artist's work are Korinthian, but this fact in itself is not a sufficient argument against our theory. The border of the head piece however is identical with that on the helmet on E, and further as a sign of Euthymides' tendency to reduplicate various motives the Seilenos on the shield is exactly like that on the shield of the Scythian on D, with a slight variation in the pose of the arm. I make this ascription of the pinax to Euthymides, however, with a certain reserve in the absence of any certain proof that pinakes were ever made by vase painters.

We have thus obtained for our artist a total of fourteen[69] vases,

66 *loc. cit.* p. 380.

67 Klein, Meistersig.² p. 48.

68 The pinax to be sure is decidedly in the style of the Epiktetan cycle, but this in itself is no argument against it considering that we have shown Euthymides' connection with that period.

69 Klein, Meistersig.² p. 222, says "Von einem Gefässe dieses Meisters (Euthymides)

eight amphoras (D, E, I, II, III, IV, V, VI), two hydrias (C, IX), two psykters (B, VII), a krater (VIII), and a plate (I), besides a pinax. It may here be noticed that Euthymides' figures as an amphora painter for the most part. It is extraordinary that no kylix[70] has yet been found which can be assigned to him. I have seen several which bore a certain similarity to his style, but it has proved impossible, after a careful analysis of them, to assign them to him. The list of our vases is to be sure a small one, but I have no doubt that it will be increased in time. It must be remembered that this number forms but a very small amount of the vases Euthymides undoubtedly made, and cannot, in any sense of the word, be called a complete one. It is to be hoped that further excavations in Italian tombs will bring some more of his work to light.

Now having thoroughly analysed Euthymides' work, both signed and unsigned, we are in a position to investigate more closely the composition and subject-matter of his pictures. The following table will present the summary in its most compact form.

A.	One figure			Heroic
B.	Two	figures	(A)	Mythological
	»	»	(B)	Gymnastic
C.	»	»		Symposium
D.	Three	»	(A)	Heroic
	»	»	(B)	Gymnastic
E.	»	»	(A)	Heroic
	»	»	(B)	Komos
I.	Four	»	(A)	Mythological
	Three	»	(B)	»
II.	Four	»	(A)	Heroic
	Three	»	(B)	Komos
III.	Three	»	(A)	Heroic
	»	»	(B)	Mythological?

im Museum zu Turin, erhalte ich von J. E. Harrison Mittheilung, doch ohne nähere Angabe des Gegenstandes." I have been unable to trace this vase in any way, but from the general uncertainty which prevails, with regard to Euthymides style, I should feel inclined to doubt this vase, especially as it has never been published, which I am sure Miss Harrison would have done, had she felt absolutely certain on the subject.

70 v. Klein, Euphronios² p. 263.

IV.	Four »	(A)	Mythological
	Three »	(B)	Heroic

(The obverse of IV will not be considered, since we have assigned it already to Phintias.)

V.	Three figures	(A)	Mythological
	» »	(B)	Gymnastic
VI.	Five »	(A)	Heroic
	Three »	(B)	Bacchic
VII.	Two »	(A)	Komos
	Three »	(B)	»
VIII.	Six »	(A)	Gymnastic
	Five »	(B)	»
IX.	Two »		Gymnastic?
X.	One figure		Heroic

Out of twenty-five pictures we obtain the following: Heroic 8, Mythological 5, Gymnastic 6, Komastic 4, Symposium and Bacchic each 1. I have adopted the term 'heroic', for though no distinct character can be attributed to A and X, they are certainly not '*genre*' pictures. In the case of 'mythological' I have applied it only to those scenes which are really mythical, such as groups of divinities and scenes from the lives of all the mythical heroes, as Herakles, Theseus &c.

We find the pictures generally combined in such a way that a mythological scene has for its compliment a heroic or gymnastic one, while the heroic, when used as the obverse, is balanced by a gymnastic scene or komos on the reverse. Further the number of figures on the amphora is never more than five or less than three. And this fact shows as forcibly as anything can do so, that Euthymides is no follower of the Euphronian cycle. Throughout the periods of Andokides, Exekias and Epiktetos we see a fondness for mythological and gymnastic scenes, expressed by a small amount of figures. The Euphronian cycle discarded the amphora with its small number of figures, and developed the kylix which afforded free play for a large number of figures. And along with the developement of the kylix came an increasing enthusiasm for purely '*genre*' pictures, a feature quite foreign to Euthymides' work,[71] for the Symposium, which is

[71] The naked athlete was also common in the Epiktetan cycle, and can hardly be classed as a purely *genre* type, so that VIII does not fall under this head.

the only one of his pictures which might be considered as such, is really not a '*genre*' picture at all, but was already used in the Epiktetan cycle. (v. Klein, Euphron.[2] p. 123.) The Euphronian cycle still uses mythological scenes, but as it developes we find that scenes taken from the market, the shop, the bath, the palaestra and Love-scenes are all the rage. Phintias, it is true, employs these types[72], but his partner does not seem to have followed his example.

Symmetry and balance are two qualities displayed in a marked degree by our artist. While a characteristic feature, throughout Greek ceramic art, I know of no artist who has them more keen and true than Euthymides. Not only are all his figures drawn with due regard to the shape of the vase, but almost every line has its compliment. As in pediment groups, the action of every picture leads up to a central point, and there is little desire to present on the same vase a series of groups, each of which is sufficient to itself. VIII is perhaps the only case where this occurs, but even then the picture forms a harmonious whole. No greater contrast can be found than in Douris' or Brygos' work, where we often find a series of detached groups, which do not go to make up a whole. A study of vase painting from this standpoint would be extremely instructive and I regret that lack of space prevents my treating it at the length it deserves.

The subject matter of the pictures has been discussed already in most of the vases, but I have reserved for the end, an analysis of the motive of the warrior's departure, which forms the favorite subject of our artist, in that it occurs no less than five times (D, E, II, III and IV) out of eight heroic pictures. Although the underlying idea is the same in all, yet we find variations of the theme, and may thus divide the pictures into three groups, 1. (D and E) the preliminary action of putting on the armor, 2 (III and IV) the warrior standing ready, and 3 (II) the farewell sacrifice and libation.

Of all the subjects which may be classed as "heroic", there is none in Greek vase painting more popular than this, and though treated in many ways, falls naturally under two heads, the warrior standing surrounded by his family or friends, and the warrior departing in his chairot. It is, of course, with the first only that we have to deal. How and where the

[72] v. Hartwig, *op. cit.*, pl. 17, 1, p. 181, fig. 25.

motive originated is difficult to say; perhaps the earliest idea might be found on the well-known Mycenean Warrior Vase, which is certainly a representation of warriors departing for war, though not conceived in precisely the same way as the theme we are discussing. In the Dipylon style it does not exist at all, and it is doubtful whether it occurs on any Korinthian vase[73]. On a Chalcydian kylix (A. V. 190, 191) the arming and departing motives are introduced, while the warrior adjusting his greaves, between a man and a woman, can be found on a tripod vase from Nola (Gerhard, Etrus. and Camp. Vasenb. pl. 13, 5). It is on the early Attic amphoras however that we find the theme introduced with all possible variations. The simplest form is a warrior with shield and spear standing between an old man and a youth (Mus. Greg. II pl. 612a); also we have a Scythian archer, a very common motive, introduced (Brit, Mus. E. 246 cf. A. V. 119, 8). A woman frequently occurs (Arch. Zeit. 1861 pl. 156) while two warriors (one an archer) are often represented side by side (A. V. 265). On the last we find the dog, a favorite companion of the warrior, as we found him on II, III and IV.

The arming motive presents a new feature in that the act of adjusting the cuirass is represented. I have been unable to find any case of its occurrence on b. f. work, and in fact are aware of only one other instance, on a r. f. kylix of later date (A. V. 269, 270). The motive of adjusting the greaves is extremely common. We must therefore attribute the invention of the former motive to our artist. The addition of names to represent an actual heroic scene, is more peculiar to r. f. than b. f. work.

II contains the most interesting scene of all, the farewell sacrifice and libation. The sacrificial entrails are brought to the warrior to taste while his wife holds the bowl ready for the libation. That such libations were common from the earliest times we learn from the Iliad 24, 283. Curiously enough this libation theme never occurs on b. f. vases, but seems to have been an innovation of r. f. artists. We cannot assign this invention to Euthymides since it also occurs on the Amasis' amphora (Munich 411) which is of about the same date as II. But the motive of examining the entrails is not only an original motive with Euthymides, but is also particulary unique, since no similar case occurs on any Greek vase.

73 The pinax in Berlin No 778 and the lekythos in the British Museum B 26, can hardly be associated with this theme.

The departure motive died out with the amphora, and we find it little used in the Euphronian cycle. This is not surprising since the composition, employing only a few figures, symmetrically arranged, was better suited to the amphora than any other vessel, and while the amphora held sway in the b. f. and early r. f. work, it naturally ruled with it. But the rapid growth in favor of the kylix, to which it was thoroughly unsuited, drove it out; perhaps its lack of the *"genre"* qualities may have contributed to its decline.

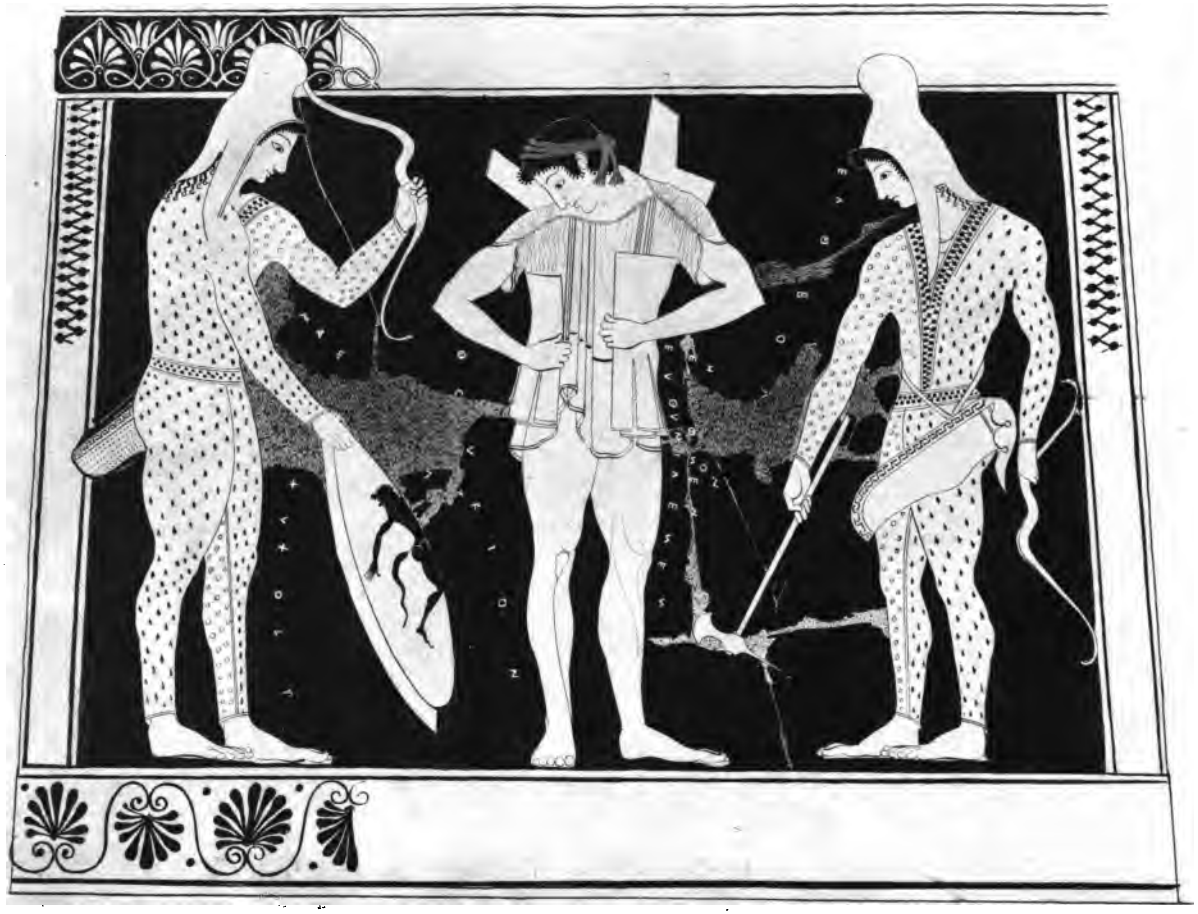
The study of Greek ceramic art has made wonderful progress the last twenty years. We seem now to be in possession of certain secure stepping stones for future investigation. I can only hope that I have succeeded in giving to Euthymides his proper position among the artists of the late 6th and early 5th centuries, and that the results here obtained will serve as means to the end we all have in view.

NOTE.

This article was already in press, before I discovered, too late to mention it, in its proper place, that the Leyden Amphora (VI) had been assigned by Hartwig, Meisterschalen p. 60, to Oltos. I see no reason, however, to change the view I have already expressed.

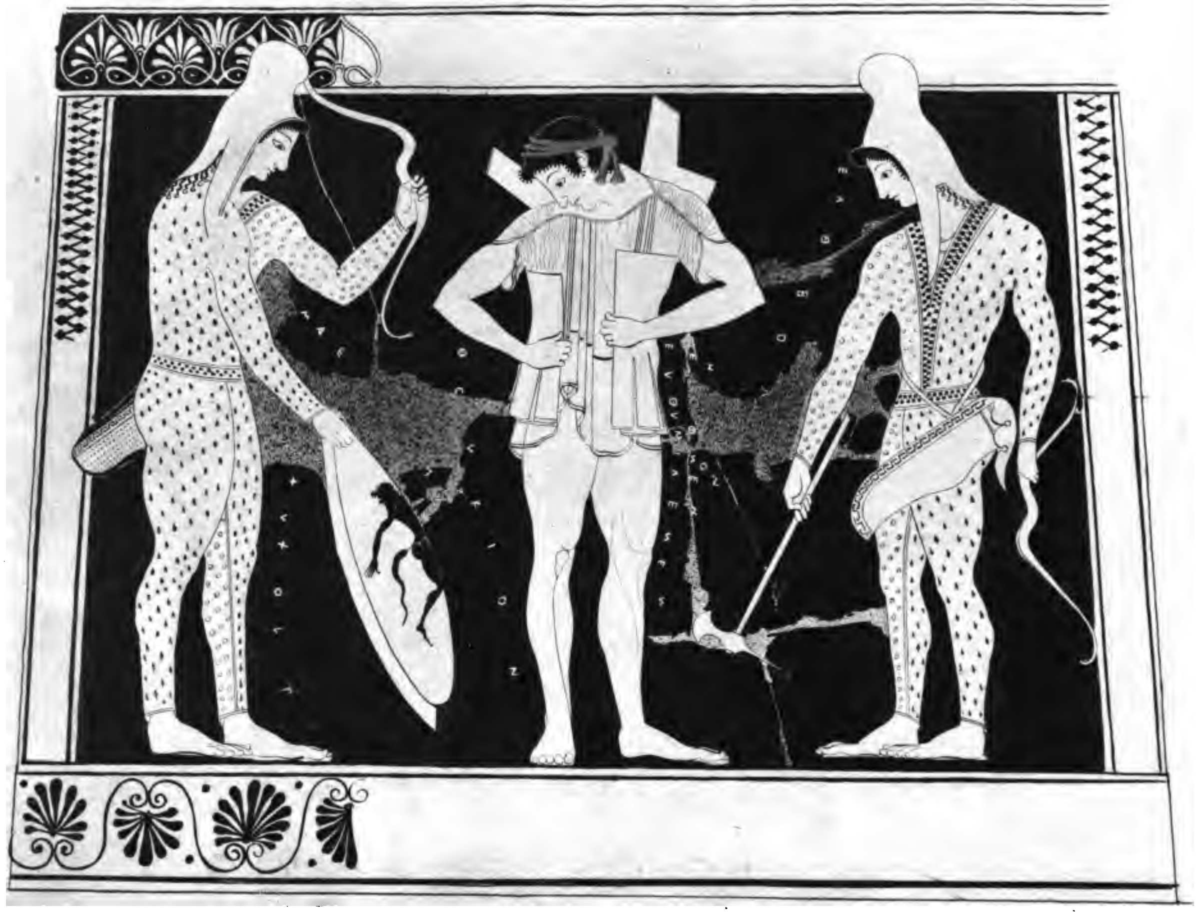
VITA.

I, Joseph Clark Hoppin was born on the 23d of May, 1870 in Providence, Rhode Island, U. S. A. My father, Courtland Hoppin, a physician in that city, died when I was six years old; my mother (born Mary Frances Clark) is still living. In 1878 I went to Europe and remained in Stuttgart for three years, being at one time a student of the Real-Schule there. After my return to America I prepared for college at the Groton School, Groton, Mass., and entered Harvard University in the autumn of 1889, from which University I graduated four years later, in 1893, receiving the degree of Bachelor of Arts. While at Harvard I devoted myself principally to the study of Classical Philology and attended the lectures of Professors Goodwin, Lane, Greenough, White and Wright. In the autumn of 1893 I went to Athens where I remained for one winter as a student at the American School, and while there attended the lectures of Professor Richardson, the Director of the School and also of Professor Dörpfeld, 1st Secretary of the German Institute. In the following spring I assisted at the excavations at the Heraion, Argos, under the direction of Professor Waldstein. In the summer of 1894 I matriculated at the University of Berlin, as a student of archaeology and attended the lectures of Professor Curtius and Kekulé, and Dr. Kalkmann. In the autumn I went to the University of Munich for the two semesters of 1894—95 and studied under Professor Furtwängler, also attending the lectures of Professor von Christ, Krumbacher and Oberhummer. I visited Greece for two months between the semesters, to take part in the last campaign at the Heraion. Having then been assigned by Professor Waldstein the work of preparing and classifying the vase fragments found at the Heraion, for the final publication, I obtained leave of absence for the winter semester of 1895—96, from the University of Munich, and spent the time in Athens in this work, returning to Munich for the following summer semester.



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